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5-13-2018 8:00 PM

Faculty Recital, Howard Niblock, oboe, May 13, 2018

Lawrence University

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Faculty Recital

Howard Niblock, oboe

Carl Rath, bassoon

James DeCorsey, horn

Bryn Rourke, horn

John O'Neill, horn

Matthew Michelic, viola

Anthony Padilla, piano

Nicholas Towns, piano

Sunday, May 13, 2018

8:00 p.m.

Lawrence Memorial Chapel

Sonata for Oboe and Piano

Moderato

Andante

Allegro

Paul Harder

(1923-1986)

Howard Niblock, oboe

Nicholas Towns, piano

Summer Soliloquy

Daniel Baldwin

(b. 1978)

World Premiere

Howard Niblock, oboe

Carl Rath, bassoon

Nicholas Towns, piano

♦ INTERMISSION ♦

Quintet in E-flat for Oboe, 3 Horns, and Bassoon

Ludwig van Beethoven

Allegro

(1770-1827)

Adagio maestoso

Menuetto: Allegretto

Howard Niblock, oboe

Carl Rath, bassoon

James DeCorsey, Bryn Rourke, and John O'Neill, horns

Schilflieder for Oboe, Viola, and Piano, op. 28 August Friedrich Martin Klughardt

Langsam

(1847-1902)

Leidenschaftlich

Zart

Feurig

Sehr ruhig

Howard Niblock, oboe

Matthew Michelic, viola

Anthony Padilla, piano

PROGRAM NOTES

Sonata for Oboe and Piano

Paul Harder was an oboist and composer who gave me my first oboe lessons in 1961 and 1962. At the time he was a professor of music theory and composition at Michigan State University, and also a colleague and close friend of my father's. In 1963, Dan Stolper arrived at MSU as their new oboe professor, and he became my 2nd oboe teacher that year. A year or two later, Harder composed this oboe sonata and dedicated it to Stolper.

Summer Soliloquy

Daniel Baldwin completed this trio for oboe, bassoon, and piano in early 2017. The work is dedicated to Carl Rath, and was intended to be performed by Carl and me at the 2017 conference of the International Double Reed Society, which Carl and I co-hosted here at Lawrence last June. Because I was still recovering from heart surgery at that time, the premiere has been delayed until tonight's recital.

Quintet in E-flat Major for Oboe, 3 Horns, and Bassoon

Beethoven wrote the music heard in this quintet in 1793, but apparently left the work incomplete. The piece as it is known today was given a form suitable for performance in 1862 by Leopold Zellner, based on materials that had survived up until that time: A large portion of the 1st movement (development and recapitulation), all of the slow movement, and a minuet without a trio. Zellner based the 1st movement's exposition on what was present in the recapitulation. Otherwise he added virtually nothing; so the piece ends nicely in the tonic key of E-flat, but after what clearly seems to be a fragmentary minuet.

Schilflieder for Oboe, Viola, & Piano, op. 28

The Schilflieder (Songs of the Reeds) were composed in 1872; they were inspired by a poem of the same name by Nikolaus von Lenau (1802-50), whose poetry also inspired symphonic poems by Richard Strauss and Franz Liszt. Liszt was a personal friend of Klughardt as well as a musical influence. The Schilflieder comprise five fantasy pieces describing an evening of roving about in a forest and by a pond. Each piece has a different mood, and Klughardt provides a quote from each of the poem's five sections to characterize these moods:

- I. Langsam (slowly) ~ "Over there the sun is setting as weary day sinks into sleep."
- II. Leidenschaftlich (passionately) ~ "In the waning light, the clouds are scurrying as the rain begins to fall heavily."
- III. Zart (tender) ~ "Often on secluded forest paths, in the evening gloaming, I walk to the lonely bank of reeds and think of you."
- IV. Feurig (fiery) ~ "Sunset and black clouds are gathering, O how the fearful winds are blowing."
- V. Sehr ruhig (very calm) ~ "Now upon the motionless pond, the moon gently shines, She weaves her pale roses into the reeds' green wreath."